Appendix

Précis of a Lontar Used by the Blacksmiths

326 564 The opening of the *Prasasti Sira Pande Ĕmpu* provides a cosmogony of the type such as is usually to be found in other *tuturs* or mystical writings. The chief difference is that in this *lontar* Batara Brahma is assigned a more important rôle. Here, [372 776] however, Brahma is not to be conceived of in his traditional Hindu significance, but as lord of the fire. This conception of Brahma as equivalent to *agni* or fire corresponds completely with that of the people of Tĕnggĕr, and in fact various *mantras* show a great similarity to the *ruwat mantras* of the Tĕnggĕrese.[1]

From Brahma's asceticism arises Ĕmpu Pradah. In the *lontar* the figure has become completely mythological, a phenomenon of the Gelgel period (from 1350 onwards). There is not a trace of the historical Mpu Bharāḍa and his journey to Bali during the reign of King Erlangga. Other figures such as Sang Hyang Taya[2] point towards the later stage of mystical literature,[3] the so-called pre-Moslem Javanism stemming from the period after the heyday of Majapahit, thus after 1350. In this *lontar* there are also late Gelgel (hence Javanized Hindu-Balinese) notions regarding Majapahit and similar matters.

Ĕmpu Pradah is made the first lord of the gild of the smiths. Then it is pointed out that all sorts of weapons, agricultural tools, and the like are made by the smiths, and that these objects are used by everyone, including the Brahmins (for example creeses). The smiths are able to make such objects because of their magic power, their *sakti*, which is concentrated in their basic *mantra*, the *sundari bungkah*.

According to the *lontar* the Brahmins acquired all their wisdom and their knowledge of ritual from the smiths. Smiths are also in every respect more than the *wiku*, the lords spiritual of whatever

2: Covarrubias R-5 (1930-1933) 1938
OF7 Bali OF7

764 on it, dashing the empty pots to the ground to break them, which is one of the rules. The body is so thoroughly soaked in holy water that one begins to wonder how it is possible that it will burn. Next the important accessories,[1] together with thousands of *kepengs* as ransom to Yama, the lord of hell, are spread over the body; costly silks and brocades are piled on it, and the lid is replaced, while the more voluminous offerings are put under the coffin to serve as fuel. The priest stands facing the closed coffin for a final blessing and often he himself sets off the pyre. [372] Fire from matches is considered unclean and it should be procured by friction or by a sun-glass.

The orchestras play all at once, the *angklung* louder and more [533] aggressive than ever, while the *gambang* hums solemnly near where the old men and the women relatives have assembled to watch the body burn. The air is heavy with the odour peculiar to cremations, which haunts one for hours after, a mixture of decaying organic matter, sweating bodies, trampled grass, charred flesh, and smoke. The mob plunders the towers to rescue the mirrors, silks, and tinsel before it is set on fire. Everybody is tense and they dash about excitedly feeding the fires, all except the high priest, who is in a trance, performing the last *maweda* on a high platform, the elderly men, who drink palm wine from [273] tall bamboo vessels, sitting in a boisterous group, and the daughters and wives of the dead men, who remain unemotionally quiet in the background.

The men in charge poke the corpses unceremoniously with long poles, adding debris from the towers, all the while joking and talking to the corpse. The crowd is neither affected nor touched by the weird sight of corpses bursting out of the half-burned coffins, becoming anxious only when the body is slow to burn. Soon the cow's legs give way and the coffin collapses, spilling burning flesh and calcinated bones over the fire until they are totally consumed, often not without a good deal of poking. Small boys are then permitted to fish out the *kepengs*

[1] The adegan, kadjang, angenan, ukur, and ulantaga.

8:Hooykaas E-5 (ca. 1959) 1961 OF7 Bali OF7

Group II (41–80) small cult objects of earthenware, and miniature replicas of offerings which are also made in dough or from palm leaf.

Only the first category, the agricultural implements and domestic utensils are listed in the religious manuals. I consider that the custom of making these objects must consequently be a very ancient tradition. There is no reference in the religious manuals to the items in the second group, just as there is no mention of the performance of the *sayang lĕmah*. In the manuscript with the most extensive directives for the *pamangku* [17] several of the *ɔtɔh-ɔtɔh paduduan* are listed, and it appears from the text that these were also used as offerings on the occasion of the erecting of a new building. The items listed in this manuscript are

1 *tĕnggala* plough.
2 *lampit* harrow.
3 *nga* plough-yoke.

These three items, which may be made from white *manduri* wood, are the implements for work performed by the man. However, implements for hunting, fishing, etc. are not referred t.

The items associated with the work of the woman are

4 *ilir* fan, for fanning the cooking fire — identical with the usual *kipas* (not shown in the illustrations).
5 *sĕpit* fire-tongs.
6 *kukusan* basket in which the rice is steamed.
7 *sok suda-mala* basket 'cleansed of impurity'.
8 *sɔmpong* pipe for blowing on the cooking fire.
9 *sidi* sieve.
10 *tikĕh* mat.
11 *ngyu* winnow.
12 *lisung* hollowed-out section of a tree trunk for threshing rice.
13 *luku* rice pounder, used with the *lisung*.
14 *kĕtung* hollowed-out round block of wood for threshing rice.
15 *yantra* spinning wheel.
16 *pami(a)pisan* instrument for separating the seeds from raw cotton.

In the manuscript it is specified that these items are to be 'of small dimensions, and made from *dapdap* wood'.

In addition to these, the following items were cited to me by an informant, a Balinese woman of the Brahman caste.

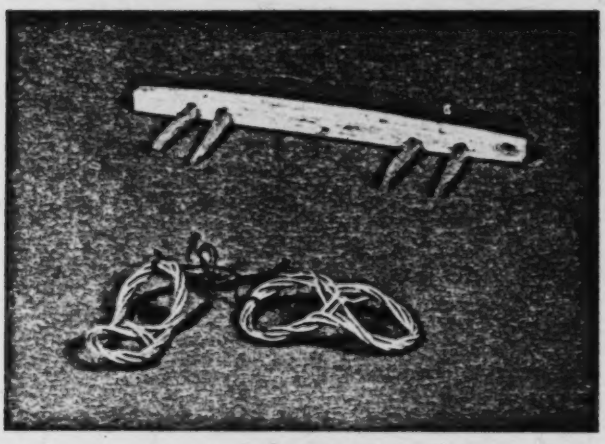
17 *undar* thread-winder.
18 *panganyinan* warp-frame.

[17] *Kusuma Dewa*, K (manuscript from the Kirtya-Liefrinck van der Tuuk-Leidse library in Singaradja) No. 1804, f. 49b.

[For illustrations of these implements, see category 116, pp. 59-60 --Analyst]

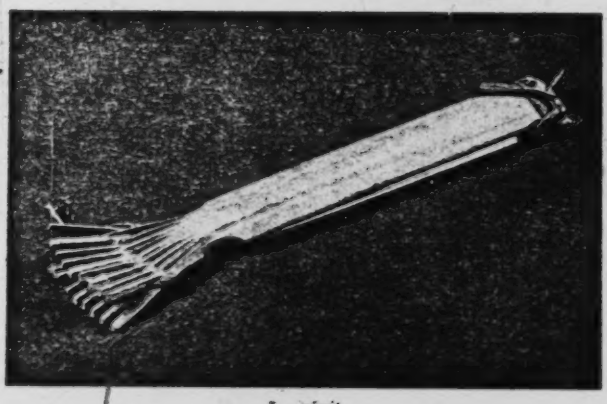
8; Hooykaas E-5 (ca. 1959) 1961 OF7 Bali OF7

778
407



3. *uga*

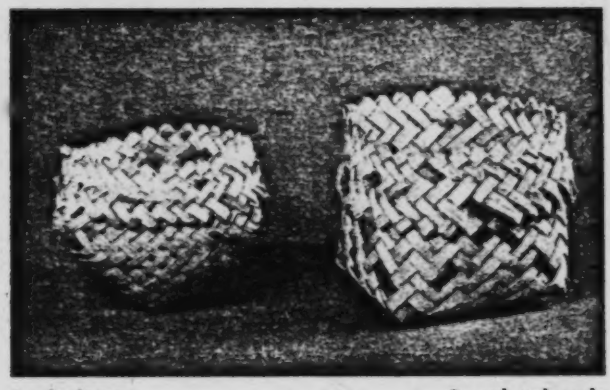
778
●372



5. *sĕpit*

8: Hooykaas E-5 (ca. 1959) 1961 OF7 Bali OF7

778
285



6. *kuskusan* 7. *sok suda-mala*

778
372

8. *sèmprong* (below)